

THE UNIVERSITY OF ALBERTA

THE SHRINE OF KOTJE
FOR CHORUS AND ORCHESTRA

by

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STRUCTURAL ANALYSIS OF

THE SHRINE OF KOTJE

FOR CHORUS AND ORCHESTRA

Introduction

The Shrine of Kotje is a one-movement work in ten sections. The sections correspond to the ten poems which make up the libretto. Most of these poems are the work of poets from the West African country of Senegal. They include its president, Léopold Sédar Senghor, author of the first poem, Birago Diop, author of the third, Malick Fall (poems 5 and 10), and David Diop, son of Birago (poems 7 and 8). Other poets represented are the Nigerian, Chinua Achebe (poems 2 and 6), Bernard Dadié (poem 4), of Ivory Coast, and Dennis Brutus (poem 9), from South Africa. These poets are all native Africans educated in Europe or in European schools in their homelands. They all write in European languages; Achebe and Brutus in English, the others in French. In the present composition, English translations of the French verses have been employed.

The forms of the various sections were determined by those of the individual poems. These will be discussed in detail in the following analysis of each song. The overall form of the composition, however, is cyclic, or ABA'. The initial A section includes the first three poems. The first poem serves as an introduction or an exhortation to "listen to the message from distant Africa." The second and third poems then describe the African landscape in mystical and anthropomorphic terms, though with little mention of man himself.

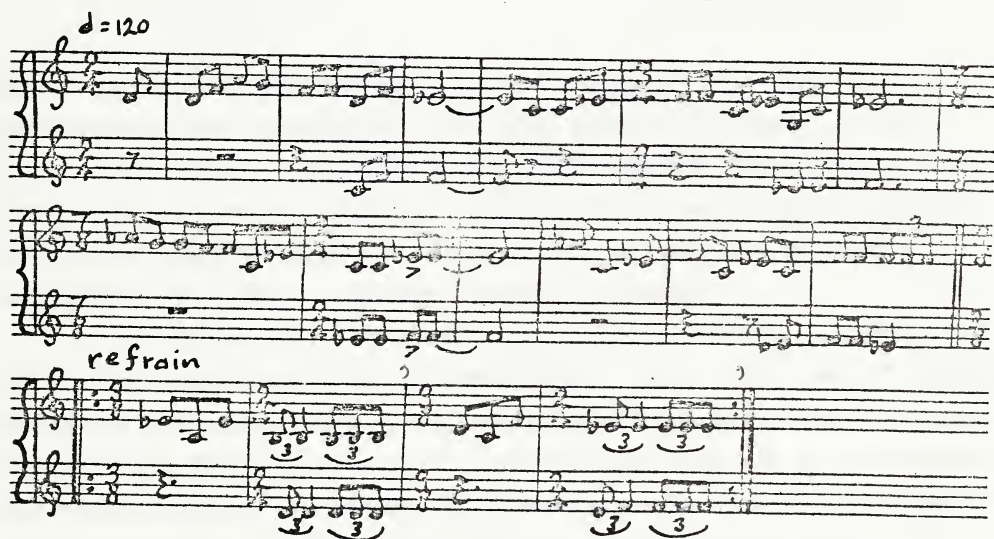
The B segment consists of the next five poems, numbers four to eight inclusive. The fourth poem shows the emergence of man in his free and natural state. He then encounters a cultural conflict in poem five

and is educated at the white man's school. In the sixth poem he sells his cultural heritage, not understanding the ramifications of that act. The seventh and eighth poems, the angriest of the group, call for a strenuous effort to throw off the yoke of oppression and evoke a surging revolutionary energy.

In the last two poems, the A' section, the anger is spent and the quiet, idyllic mood of the opening reappears, this time infused with a profound sadness.

The entire composition is monothematic, all melodies being derived from an African folksong. It is called Chant de Deux Jeunes Femmes, and may be found on the *Disques Vogue* record label, number LD 764:

Example 1



This transcription is not intended to be a formal ethnomusicological representation of the song (the use of time signatures and bar-lines alone would preclude that), but as a subjective interpretation only. It is a succession of pitches and rhythmic values drawn from the folk-song but written in Western notation for the benefit of Western musicians. The melody thus derived is then transformed by the composer into whatever form he feels best suits the nature of each section of the composition.

The recording on which the folk-song was found contains music of the Guéré tribe who inhabit the western portion of Ivory Coast, West Africa. A striking feature of their music is that the basic unit of harmony seems to be the major second. This harmonic interval is heard in both their vocal and instrumental music. Thus chords were chosen for purposes of this composition which reflect this phenomenon. Example 2 shows the basic harmonic structures used in The Shrine of Kotje:

Example 2



These chords not only reflect the preoccupation with major seconds exhibited by the Guéré people, but also show the influence of the opening few notes of the folk melody. The curious overlapping of the two voices of the folk melody, incidentally, is an accurate rendition of the recorded performance, and when this melody occurs in its original form in Part 5, this voicing is preserved.

Of the parameters of African music, that of rhythm is surely one of the most problematic to the transcriber. To be sure, melodic quarter-tones and micro-tones occur frequently in African music, the folk-song quoted above being no exception, but here they were not so numerous as to render nugatory any attempt to approximate the song into the Western semitonal system. However, the fluid and extemporaneous nature of African percussive music is such that placing it within the more stringently controlled bounds of the symphony orchestra could cause rhythmic dislocation and conflict. Transcriptions of authentic African rhythms, therefore, do not appear in The Shrine of Kotje. The rhythmic patterns of the folk-song itself are, with the exception of the refrain, quite simple, being easily represented mostly by eighth-notes and simple, though changing, time signatures. In this, the song is not typical of much African rhythmic music, most of which could probably not be

represented by such elementary notational devices. But the rhythmic aspect could not be ignored in the present composition, and therefore the percussion section is frequently given simulated African rhythms to play, created by having each instrument repeat a simple pattern occupying a different number of beats from the others.

Instrumentation

2 flutes (second doubling piccolo)
2 oboes
2 Bb clarinets (first doubling Eb clarinet, second
doubling bass clarinet)
2 bassoons
2 horns in F
2 trumpets in C
3 trombones
timpani (4 drums)
percussion (4 players) - snare drum, bass drum,
cymbals, suspended cymbals, gong,
maracas, triangle, claves, tom-toms
(3 drums), marimba, wood block,
castanets, temple blocks, xylophone.
piano
chorus (SATB)
strings

Part 1 - Spring Song

Bird songs rise up washed in the primitive sky
The green smell of grass rises, April.
I hear the breath of dawn stirring the white
clouds of my curtains
I hear the sun's song on my melodious shutters
I feel a breathing and the memory of Naëtt
on my bare neck that tingles
And my blood's complicity defies me
whispering down my veins.

• • •

Listen to the message of spring from another age,
another continent
Listen to the message from distant Africa
and the song of your blood!
I listen to the sap of April, singing in your veins.

Léopold Sédar Senghor (Senegal)¹

This poem suggested no specific song form to the composer beyond a certain rising agitation. In this it is unlike most of the following examples.

Part 1 opens with an orchestral introduction in which the high woodwinds make bird-like sounds over an augmented form of the opening motive of the folk-song, heard in the high strings. The chorus enters at measure 14 with the melody rhythmically augmented, and proceeds to develop it beginning with the alto line at measure 28.

Example 3

28 Altos

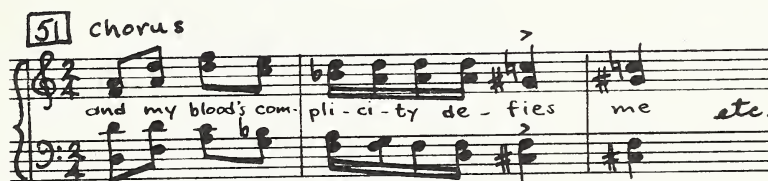


I hear the breath of dawn stir-ring the white clouds of my car-tain etc.

¹John Reed and Clive Wake, eds. and trans., French African Verse, African Writers Series, no. 106 (London: Heinemann Educational Books, 1972), p. 35.

The underlying harmony in the strings at this point consists of an *ostinato* shifting between G minor and Ab major, over a pedal G. This pattern continues on different roots until measures 50-51, when the *ostinato* shifts to the clarinets and bassoons and the chorus makes a homophonic statement of the opening motive of the folk melody:

Example 4



The climax of this section occurs around measure 57 with the sudden forceful entry of the percussion at the words, "listen to the message of spring". This is repeated at measure 68, to different words. The tension then subsides slightly at measure 78 as one final statement of the folk motive leads to part 2.

Part 2 - Love Cycle

A { At dawn slowly
the Sun withdraws his
long misty arms of
embrace. Happy lovers
whose exertions leave
no aftertaste nor slush
of love's combustion; Earth
perfumed in dewdrop
fragrance wakes to
whispers of
soft-eyed light...

B { Later he
will wear out his temper
ploughing the vast acres
of heaven and take it
out of her in burning
darts of anger. Long
accustomed to such caprice
she waits patiently
for evening when thoughts
of another night will
restore his mellowness
and her power
over him.

Chinua Achebe (Nigeria)²

This poem strongly suggested an ABA, or song form, as indicated by the brackets. Its theme is derived from the seventh and eighth measures of the folk melody:

Example 5

87 Sopranos

Tenors

At dawn slow-ly the sun with-draws his long mis-ty

At dawn slow-ly the sun with-

arms of em- brace etc.

draws his em- brace

²Chinua Achebe, Beware, Soul Brother, African Writers Series, No. 120, p. 26.

It is treated initially as a canon between the soprano and tenor voices which by measure 94 has broken down to simple two-part counterpoint. All of this takes place with woodwinds doubling the voices, with the strings providing a quietly foreboding and agitated accompaniment in the tonality of B, and over a rhythmic and entirely independent B pedal played by the marimba.

At measure 98 the chorus begins a unison passage on an A mode while the B pedal is continued in the marimba, first violins, and basses. An A pedal is also introduced in the first horn and first trumpet. The second violins and 'cellos have now joined the percussion section as they tap out a rhythm on their instruments with their fingertips, doubling the wood block and castanets. By measure 101, the choral unison has resolved to a chord consisting of the notes Eb, F, and G. These notes, coupled with the B and A pedals still being held, create a whole-tone dominant chord--the major second penchant of the Guéré carried to its logical extreme.

The B section of Part 2 begins at measure 102 while the whole-tone dominant chord continues, built now on C#. The dynamics increase as the woodwinds and brass enter and as the men's voices are joined by the women's at measure 106. At measure 110 is the climax of the movement as the orchestra bursts forth in anger. The ascending whole-tone scale passages in the strings are stridently contrasted against a statement of the theme in the brasses based upon the whole-tone scale which is one semi-tone distant from the scale being sounded in the strings and woodwinds.

By measure 116 the anger has subsided and the more gentle soprano-tenor counterpoint returns to end the section.

Part 3 - Diptych

The Sun hung by the thread
In the depths of the Calabash dyed indigo
Boils the great Pot of Day.
Fearful of the approach of the Daughters of fire
The Shadow squats at the feet of the faithful.
The savannah is bright and harsh
All is sharp, forms and colours.
But in the anguished Silences made by Rumours
Of tiny sounds, neither hollow nor shrill,
Rises a ponderous Mystery,
A Mystery muffled and formless
Which surrounds and terrifies us.

The dark Loincloth pierced with nails of fire
Spread out on the Earth covers the bed of Night.
Fearful of the approach of the Daughters of shadow
The dog howls, the horse neighs
The Man crouches deep in his house.
The savannah is dark,
All is black, forms and colours
And in the anguished Silences made by Rumours
Of tiny sounds infinite or hollow or sharp
The tangled Paths of the Mystery
Slowly reveal themselves
For those who set out
And for those who return.

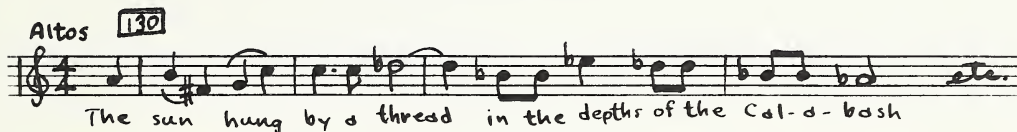
Birago Diop (Senegal)³

This is the most complex poem of the ten in terms of metaphysical and anthropomorphic imagery. It is also neatly divided into two almost equal parts, the first speaking about the day and the second about the night, in parallel but opposite terms. It was therefore decided that the musical form of this section should be strophic, the second strophe being the reverse of the first. The point of the reversal is measure 158. It applies only to the vocal parts--the accompanying figures are not reversed in the second stanza, nor are they played in reverse order. Nothing new, however, is added in the second verse.

³Gerald Moore and Ulli Beier, eds. and trans., Modern Poetry from Africa (Harmondsworth, Middlesex, England: Penguin Books, 1966), p. 68.

Part 3 opens in *fugato* style at measure 130, with the altos sounding a subject which is loosely derived from the ascending and descending fourths of measures 4 and 5 of the folk melody.

Example 6



The other voices enter fugally in the order, bass, tenor, soprano, preserving the contour if not the exact intervallic structure of the alto entry. This is accompanied by an *ostinato* figure in the strings similar to that of Part 1, while the horns and bassoons play a rhythmically augmented version of the folk-song in open fifths.

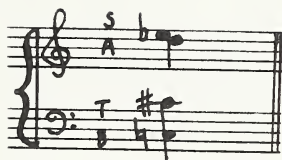
At measure 143, the baritones begin a transition passage based on the alto theme of Part 1 (measure 28):

Example 7



The *ostinato* accompaniment becomes staccato and a high violin harmonic is added, all in an attempt to depict the bright harshness of the savannah. Then from a unison Eb in measure 146, the lower voices begin to descend, the altos by a semi-tone, the tenors by a whole-tone, the baritones by a minor third, creating a very dissonant structure which is a contracted version of the whole-tone dominant chord used in Part 2:

Example 8



This is heard on the mysterious words, "...the anguished silences made by Rumours of tiny sounds, neither hollow nor shrill...". At measure 152, the *fugato* theme reappears in retrograde form with an accompaniment similar to that of the beginning.

As was mentioned above, the vocal lines begin their retrograde motion at measure 158 and the second strophe unfolds in a manner similar to the first.

Part 4 - Leaf in the Wind

I am a man the colour of Night
Leaf in the wind, I go at the drift of my dreams.

I am the tree budding in spring
The dew that hums in the baobab's hollow.

Leaf in the wind, I go at the drift of my dreams.

I am the man they complain of
Because opposed to formality
The man they laugh at
Because opposed to barriers.

Leaf in the wind, I go at the drift of my dreams.

I am the man they talk about:
 'Oh him!'
Him you cannot hold
The breeze that touches you and is gone.

Leaf in the wind, I go at the drift of my dreams.

Captain at the stern
Scanning the scudding clouds
For the earth's powerful eye;
Ship without sail
That glides on the sea.

Leaf in the wind, I go at the drift of my dreams.

I am the man whose dreams
Are manifold as the stars
More murmurous than swarms of bees
More smiling than children's smiles
More sonorous than echoes in the woods.

Leaf in the wind, I go at the drift of my dreams.

Bernard Dadié (Ivory Coast)⁴

This piece marks the beginning of the B section of the overall composition. It is a fast-moving passacaglia in $\frac{6}{8}$, having a certain joyful and exhilarated quality as the free and natural man makes his first appearance.

⁴French African Verse, pp. 57-8.

The piece has two recurring themes in addition to the passacaglia bass-line shown here:

Example 9



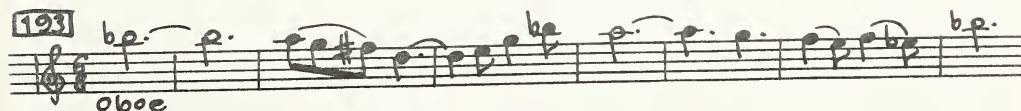
The first of these themes starts at the beginning of the section, at measure 186, and is in Eb major, contrasting with the bass-line and accompanying figures which suggest E minor.

Example 10



The second upper theme occurs in the solo oboe at measure 193 and may be analysed in Bb major or Bb Lydian.

Example 11



The vocal entry at measure 201 is declamatory and independent of the polytonal structure already established. However, following this defiant statement, the vocal lines adhere to one or other of the upper two melodies for most of the remainder of Part 4.

The accompaniment becomes increasingly full and agitated as the piece progresses. In this movement an attempt is again made to simulate the free rhythms of Africa as the temple blocks and tom-toms keep up a perpetual interplay:

Example 12



At measure 221, entries begin to become canonic, adding to the growing excitement, and at measure 242, the tenors and sopranos hold a pedal E while the altos and baritones sing for the first time the passacaglia bass line which is closely derived from the opening of the folk-song.

Part 5 - Schoolboys

I went to school bare-footed my head crammed
Stories and legends all abuzz
Up to my ears in the sounding air
My books and my juju fought together
In my satchel and in my head.

I rode to school on the tide of my dreams
In the age-old wake my totems draw
I settled the wrong way round in my seat
I sniggered at what the master said

You wear your eagerness to school
Receptive mind ready to bear
Humiliations with a cheerful heart

You go to school in Homer's company
With Eluard's poems and Perrault's tales

But remember Kotje as you pass his shrine.

Malick Fall (Senegal)⁵

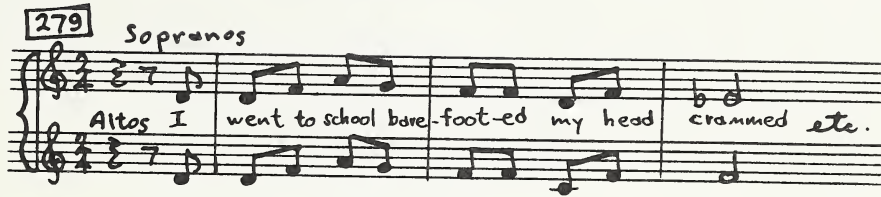
This poem marks the beginning of the African's contact with the alien culture and of his disillusionment. Musically, its form is strophic, and the folk melody, including its refrain, is here employed in its original form for the first time. This is the only section in which the refrain of the folk melody is used.

The melody is stated by two oboes above a regular *pizzicato* rhythm in the strings. The monotony of the *pizzicato* rhythm is relieved, however, by the occasional insertion of a measure of $\frac{7}{8}$ into a predominantly $\frac{2}{4}$ and $\frac{3}{4}$ texture, creating polyrhythmic interest, as at measure 263. The intricate rhythm of the refrain at measure 269 is supported by soft chords from the strings, brass, and woodwinds.

The women's voices enter at measure 279, echoing the oboe melody:

⁵French African Verse, p. 119.

Example 13



The regular rhythm, formerly in the strings, has been transferred to the low winds, horns, and timpani. The second verse begins at measure 306 in the men's voices. The *pizzicato* string rhythm now returns, but the oboe melody has been replaced by an independent obbligato line in the bassoons. The entire verse has been transposed up one whole-tone.

After an orchestral statement of the folk refrain, the third verse begins at measure 331. This time all four vocal parts are answered in echo fashion by the first oboe, first bassoon, and *pizzicato* strings. The regular rhythm is given to the brass. The remaining woodwinds play an oscillating sixteenth-note figure.

Verse four begins at measure 343, a whole-tone higher than verse three and without an intervening statement of the refrain. As the climax is approached, the strings are given an unwavering, heavy eighth-note figure; the men's voices, reinforced with trombones, are echoed by the women's voices reinforced with trumpets. The sixteenth-note figure in the woodwinds has become a series of trills as the pivotal words "remember Kotje as you pass his shrine" are approached. These words mark not only the climax of Part 5 but of the entire composition. They also provide its title. Melodically, the setting of these words derives from measures 7 and 8 of the folk-song. Stated as a rising sequence, they lead finally to three huge chords emphasizing the word "remember". These three chords are then echoed softly as Part 6 is approached.

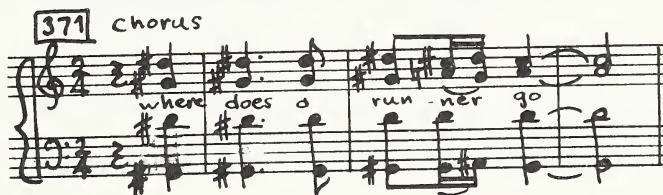
Part 6 - Dereliction

Where does a runner go
whose oily grip drops
the baton handed by the faithful one
in a hard, merciless race? Or
the priestly elder who barter
for the curio collector's head
of tobacco the holy staff
of his people?

Chinua Achebe (Nigeria)⁶

This section contains the first hint of disillusionment and sadness. Over a G \sharp pedal in the 'cellos at measure 365, are heard fragments of the melody of measure 28 in the flute and oboe, answered by the remaining woodwinds. At measure 371, the chorus enters with a monotonous, chant-like melody based on only two notes, a major second distant from each other.

Example 14



Above this, fragmentary bits of melody are occasionally heard. At measure 383, these fragments become more insistent, transforming themselves into a brief *fugato* in the bassoon, flute and oboe, while the choral chant continues. The section ends at measure 397 on an indecisive note and proceeds immediately to Part 7.

⁶Beware, Soul Brother, p. 56.

Part 7 - Defiance Against Force

You, bowing, you, crying
You dying like that, one day without knowing why
You, struggling, you watching over another's rest
You, looking no longer with laughter in your eyes
You, my brother, your face full of fear and suffering
Stand up and shout NO!

David Diop (Senegal)⁷

This poem is by far the most passionate of the group and like its predecessor it does not lend itself to being sectionalised into any standard song form.

An *ostinato* $\frac{5}{8}$ figure, a contraction of the folk melody, begins in the 'cellos at measure 398

Example 15



and gradually accelerates and rises through the orchestra with no change until measure 404 when the trumpets enter with two independent rhythmic patterns, one whole-tone apart.

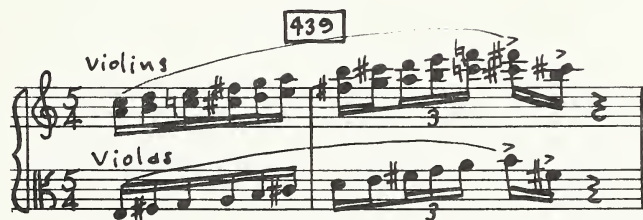
The chorus enters at measure 409 with a repeating chant-like pattern based on the opening bird-calls of measure 1. The snare drum also enters at this point, repeating the former rhythmic pattern of the second trumpet. The *ostinato* is now confined to the upper strings where it is heard in parallel sixths, while the lower strings play a pedal in

⁷French African Verse, p. 27.

eighth-notes. The percussion, brass, piano, and woodwinds insert irregular punctuating eighth-note chords. This pattern continues until measure 419, at which time the *ostinato* in parallel sixths in the strings becomes parallel six-four chords.

At measure 427, the six-four triads have subsided so that nothing remains but their eighth-note rhythmic structure, in the strings and woodwinds. Measure 433 marks the final surging toward the climax of this section. The pattern of measure 409 returns, an octave lower in the strings, until measure 438 when a rising scale passage culminating in two heavily-accented chords, is heard in the orchestra.

Example 16



This is a hearkening back to the climax of Part 1 (see measures 54 and 65).

There is a change of time signature at measure 441, to $\frac{6}{8}$. The contracted folk melody *ostinato* is expanded to its original width and played in its usual and inverted forms to create a new *ostinato*-type figure which is sometimes expanded from a one-measure fragment to one occupying two measures.

Example 17



The strings are joined by the woodwinds at measure 443, and sustained brass chords begin to be heard. The four measures, from measures 441 to 444, represent a transition to Part 8.

Part 8 - Waves

The wild breakers of freedom
Lash, lash the maddened Beast
From yesterday's slave springs a soldier
The Suez docker, the Hanoi coolie
All those poisoned with fatal creeds
Fling their huge song into the breakers
The wild breakers of freedom
Lashing, lashing the maddened Beast.

David Diop (Senegal)⁸

By measure 445, the opening of Part 8, the oscillating, wave-like motion in the strings and woodwinds has become established and reinforced by the addition of the piano. The chorus sings another rhythmically augmented version of the folk melody,

Example 18

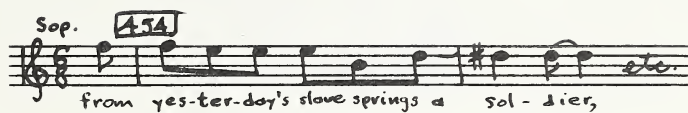


and the brass, percussion and woodwinds provide occasional punctuating chords, reminiscent of Part 7. The basses play a pattern based on ascending and descending perfect fifths.

The form of this section is best described as ABA, with a shortened final A section. The B portion, measures 454 to 466, cannot be said to differ greatly from the A section except in the vocal line, which is drawn from measure 7 of the folk-song.

⁸French African Verse, p. 63.

Example 19



At measures 467-8, the ascending scale passage from Parts 1 and 7 returns once more on the word "lashing". At this point, the energy and agitation of Parts 7 and 8 begin to subside until they disappear at measure 474--the beginning of Part 9.

Part 9 - I am the Tree

I am the tree
creaking in the wind
outside in the night
twisted and stubborn:

I am the sheet
of the twisted tin shack
grating in the wind
in a shrill sad protest:

I am the voice
crying in the night
that cries endlessly
and will not be consoled.

Dennis Brutus (South Africa)⁹

This section and the next comprise the recapitulation portion of the overall composition--the final A' section. Part 9 is filled with tragedy and sadness. Fragmentary bits of folk melody are heard in the woodwinds

Example 20



over occasional low sustained notes in the piano, trombone, and bassoon.

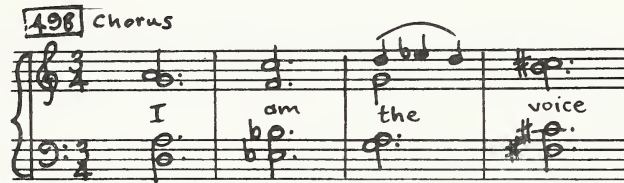
The women's voices enter at measure 479 with a developed version of the clarinet melody shown in Example 20. This is heard against low piano notes and sustained fourths in the horns.

⁹Cosmo Pieterse, comp., Seven South African Poets, African Writers Series, No. 64 (London: Heinemann, 1971), p. 20.

The second verse begins at measure 488 following a melodic fragment in the bassoon. This entry is in the men's voices and the same accompaniment pattern continues.

Another melodic fragment, this time in the flute, heralds the beginning of the third verse at measure 498. This verse is in four-voice homophony over sustained tremolo string chords. The melody of Example 20 is rhythmically augmented

Example 21



and heard against further melodic fragments in the winds.

Part 10 - Nightfall

My villages dread the shadow
But the shadow warns them
Before it covers them with night

A mother fans up the dying fire
A boy leads home the goats
A father blesses the evening as it hesitates
The shadow nibbles one edge of the village
So gently that fear shades away

Villages of Africa good night

Malick Fall (Senegal)¹⁰

This section begins at measure 518 with a return to an *ostinato* string figure similar to that of Part 1 (measure 27), centring, as before, around G minor. The snare drum and tom-toms set up a shifting rhythmic figure as described in the Introduction. The vocal entry at measure 521 is closely related to the initial vocal entry of Part 1 (measure 14).

Example 22

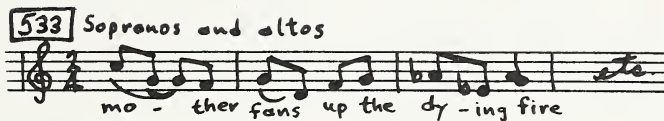
chorus [522]

my vil-la-ges dread the sha-dow etc.

At measure 533, the middle section of this ABA forms begins, with a change of meter and a modified return to the alto motive of Part 1 (measure 28).

¹⁰French African Verse, p. 119.

Example 23

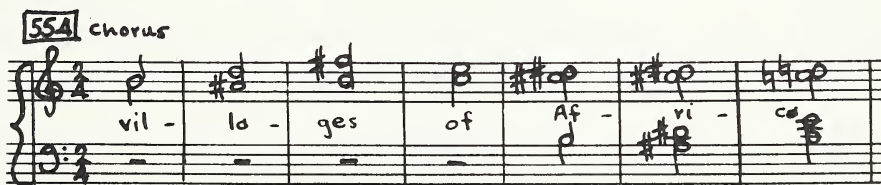


The chorus is once again divided between the women's and the men's voices. The quarter-note *ostinato* of the opening is transferred to the woodwinds while the strings double the vocal lines, and muted brass provides syncopated perfect-fifth figures.

The full four-voice choral texture returns at measure 544 as the brass and woodwinds fall silent and the strings take on an eighth-note accompanying figure.

The final recapitulation of the folk-melody occurs at measure 554. In an augmented form, the entire opening choral entry of measures 14-17 is stated:

Example 24



It is doubled in the strings, marimba, and muted trombones, and is heard over a softly sustained roll on the timpani and tom-toms. After a one-measure general pause, the composition quietly closes on the chords of measures 18-19.

1. Spring Song
♩ = 76

Fl. I (picc.)
Picc.
Ob. I
Ob. II
(Eb Cl.)
Bb Cl.
(Bass Cl.)
Bn. I
Bn. II
F Hr. I
F Hr. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
Chorus
I
Vn. I
Vn. II
Va.
Vc.
Cb.

EXPECTANTLY
I. muted.
I. cuivre
A, B, C, C#
EXPECTANTLY
1. Spring Song
♩ = 76
EXPECTANTLY muted
Div.
ppp
muted
ppp
Div.

Handwritten musical score for a symphony, page 2. The score is arranged in systems for various instruments. The first system includes Flute (pic), Oboe I and II, Cor Anglais, Bassoon I and II, French Horn I and II, Trumpet I and II, Trombone I, II, and III, Timpani, Percussion I, II, III, and IV, Piano, Strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and Harp. The second system includes French Horn I and II, Trumpet I and II, Trombone I, II, and III, Timpani, Percussion I, II, III, and IV, Piano, Strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and Harp. The third system includes Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score features various musical notations including notes, rests, dynamics (fz, sf), articulation (acc, tr), and performance instructions (8va). The piece concludes with a double bar line and repeat signs.

Handwritten musical score for a symphony orchestra, page 3. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The tempo is marked "Allegro" (9). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The score is divided into measures, with a large bracket indicating a section from measure 1 to measure 4. The instruments are listed on the left side of the page:

- Fl. (pic.)
- Ob. I
- Ob. II
- (Eb Cl.)
- Bb Cl. II
- Bn. I
- Bn. II
- F Hrn. I
- F Hrn. II
- C Tpt. I
- C Tpt. II
- Ton. I
- Ton. II
- Ton. III
- Temp.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV
- Pno.
- S.
- A.
- T.
- B.
- Vn. I
- Vn. II
- Va.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings (e.g., *mf*, *mp*, *ff*, *p*). There are also handwritten annotations, such as "r.h. arm" and "Pizz." (Pizzicato).

Handwritten musical score for "Bird Songs" by Maurice Strakosky. The score is for a full orchestra and includes vocal parts. It is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Bb Cl.), Bassoon (Bn.), French Horn (F. Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), and Voice (Vn., Vc., Vb.). The second system includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system includes Violin (Vn.), Viola (Vc.), and Cello (Cb.). The score features various musical notations such as notes, rests, dynamics (mp, mf, p, f), articulation (accents, slurs), and performance instructions (e.g., "Bird songs", "rise up", "washed in the pri-mi-tive"). The piece is in 3/4 time and G major. The tempo is marked "mod." (moderate). The score is handwritten on aged paper with some corrections and annotations.

Handwritten musical score for "The Green Grass Grows So Fine" by Charles K. Williams. The score is for a full orchestra and choir. It includes parts for Flute (Piccolo), Oboe, Clarinet (B-flat), Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion, Piano, and a four-part choir (Soprano, Alto, Tenor, Bass). The score is divided into measures, with measure numbers 22 and 23 visible. The lyrics "The green grass grows so fine" are written under the choir parts. The score is handwritten on aged paper with various musical notations including notes, rests, and dynamic markings.

25

I Fl. (picc.)

I Ob.

II Ob.

(Eb Cl.)

Bb Cl. II

I Bn.

II Bn.

F Hn. I

II F Hn.

C Tpt. I

II C Tpt.

I Tbn.

II Tbn.

III Tbn.

Timp.

I Perc.

II Perc.

III Perc.

IV Perc.

Pno.

S.

A.

T.

B.

ri - ses, A - pril.

ri - ses, A - pril.

A - pril.

A - pril.

I hear the breath of dawn

25

I Vn.

II Vn.

Va.

Vc.

Cb.

PP

Pizz.

33

I
Fl.
(piece)

I
Ob.
II

(Eb cl.)
Bb Cl.
II

I
Bn.
II

33

F Hn.
II

C Tpt.
I
II

Tbn.
I
II
III

Timp.

I
Brc.
II
III
IV

Pno.

33

S.
A.
T.
B.

stir-ring the white clouds of my cur-
tain

I hear the sun's song
the breath of dawn

33

I
Vn.
II

Va.
Vc.
Cb.

Handwritten musical score for "The Green Smell of Grass" by John Williams. The score is for a full orchestra and vocal soloists. It includes parts for Flute (piccolo), Oboe, Clarinet (E-flat and B-flat), Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion (maracas), Piano, Soprano, Alto, Tenor, Bass, Violin, Viola, Violoncello, and Double Bass. The score is divided into measures, with measure numbers 38 and 39 clearly marked. The lyrics are: "on my me-lo-di-ous shut-ters the green smell of grass forceful I feel a brea -". The score is handwritten on yellowed paper with various musical notations including notes, rests, dynamics (mp, mf, f, ff), and articulation marks.

Handwritten musical score for "The Memory of Na-ett" by J. S. Zerk. The score is for a full orchestra and vocal soloists. The instruments and parts include:

- Fl. (picc.)
- Ob.
- Cl. (Bb)
- Bb Cl.
- Bn.
- F. Hr.
- C. Tpt.
- Tbn.
- Timp.
- Perc.
- Pno.
- S.
- A.
- T.
- B.
- Vn.
- Va.
- Vc.
- Co.

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

thing and the me-mo-ry of Na-ett on my bare neck

The piano part has a "ped." marking. The strings have a "arco" marking. The score is handwritten on aged paper.

50

Fl. (picc.)

Ob. I II

(Bb cl.) Bb cl. I II

Bn. I II

F. Hn. I II

C. Tpt. I II

Tbn. I II III

Timp.

Perc. I II III IV

Pno.

50

S.

A.

T.

B.

that ting - les

and my blood's com - pli - ci - ty de - fies

me whis - per - ing

50

S.

A.

T.

B.

that ting - les

and my blood's com - pli - ci - ty de - fies

me whis - per - ing

Vn. I II

Va.

Vc.

Cb.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, with measures 56 and 57 indicated by boxed numbers.

Instrumental Parts:

- Flute (Fl.):** I, II (piccolo). Measures 56-57 show rapid sixteenth-note passages.
- Oboe (Ob.):** I, II. Measures 56-57 show sustained notes and melodic lines.
- Clarinet (Cl.):** Eb, Bb, II. Measures 56-57 show melodic lines.
- Bassoon (Bn.):** I, II. Measures 56-57 show sustained notes.
- French Horn (F. Hn.):** I, II. Measures 56-57 show sustained notes.
- Trumpet (Tpt.):** I, II. Measures 56-57 show sustained notes.
- Trombone (Tbn.):** I, II, III. Measures 56-57 show sustained notes.
- Timpani (Timp.):** Measures 56-57 show rhythmic patterns.
- Snare Drum (S.D.):** Measures 56-57 show rhythmic patterns.
- Cymbal (Cym.):** Measures 56-57 show rhythmic patterns.
- Percussion (Perc.):** I, II, III, IV. Measures 56-57 show rhythmic patterns.
- Piano (Pno.):** Measures 56-57 show melodic lines.

Vocal Parts:

- Soprano (S.):** down my veins, Lis-ten
- Alto (A.):** down my veins, Lis-ten
- Tenor (T.):** down my veins, Lis-ten
- Bass (B.):** down my veins, Lis-ten

String Parts:

- Violin (Vn.):** I, II. Measures 56-57 show melodic lines.
- Viola (Va.):** Measures 56-57 show melodic lines.
- Violoncello (Vc.):** Measures 56-57 show sustained notes.
- Double Bass (Cb.):** Measures 56-57 show sustained notes.

Measure 57 is marked with a box containing the number 57. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *sf*, *f*).

Handwritten musical score for "The Message of the Sea" by Maurice Strakosky. The score is for a full orchestra and vocal soloists. It includes parts for Flute (piccolo), Oboe, Clarinet in Bb, Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion, Piano, Soprano, Alto, Tenor, Bass, Violin, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The vocal parts have lyrics in English. The score is handwritten on yellowed paper with some corrections and markings.

I
 Fl. (picc.)
 I
 Ob.
 II
 (Eb cl.)
 Bb cl.
 II
 I
 Bn.
 II
 F Hn.
 I
 II
 C Tpt.
 I
 II
 Tbn.
 I
 II
 III
 Timp.
 I
 Perc.
 II
 III
 IV
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn.
 II
 Va.
 Vc.
 Cb.

Spring from an-oth-er age an-oth-er con-ti-nent
 Spring from an-oth-er age an-oth-er con-ti-nent
 Spring from an-oth-er age an-oth-er con-ti-nent
 Spring from an-oth-er age an-oth-er con-ti-nent

ff
 ff
 ff
 ff
 p
 p
 p
 p
 p

susp.
 Ecymb.
 r.h. sus.
 p
 p
 p
 p
 p
 p
 p
 p

[illegible]

I Fl. ^{fl.}
 (picc)
 I Ob.
 II
 (Eb cl.)
 Bb cl. II
 I Bn.
 II
 F Hn. I
 II
 C Tpt. I
 II
 Tbn. I
 II
 III
 Tmp.
 I Perc.
 II
 III
 IV
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II
 Va.
 Vc.
 Cb.

mes-sage from dis - tant Af - ri - ca and the song of
 mes-sage from dis - tant Af - ri - ca and the song of
 mes-sage from dis - tant Af - ri - ca and the song of
 mes-sage from dis - tant Af - ri - ca and the song of
 and the song of
 unis

75
 75
 75

I Fl. (picc.) *slz.* *rit..... a little slower*
 I Ob. II
 (E♭ cl.) B♭ cl. II
 I Bn. II
 F Hn. I II
 C Tpt. I II
 Tbn. I II III
 Timp. *A → F#*
C → G
 Perc. I II III IV
 Pno.
 S. *rit..... a little slower*
 A. *mf*
 T. *I*
 B. *I*
 your blood! *mf* lis-ten to the sop of Ap-ri-l
 your blood! *I* lis-ten to the sop of Ap-ri-l
 your blood! *mf* lis-ten
 your blood! *I* lis-ten
rit..... a little slower Div.
 I Vn. *unif.*
 II *p*
 Va. *mf* *pp*
 Vc. *mf* *pp*
 Cb. *mf* *pizz.* *p*

I Fl.
 (picc.)
 I Ob.
 II
 (Picc.)
 Bb Cl.
 II
 I Bsn.
 II
 F Hn.
 I
 II
 C Tpt.
 I
 II
 Tbn.
 I
 II
 III
 Timp.
 I
 Perc.
 II
 III
 IV
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II
 Va.
 Vc.
 Cb.

rit. 87
 rit. 87
 rit. 87
 rit. 87
 rit. 87

sap of Ap- ril sing - ing in your veins.
 sap of Ap- ril sing - ing in your veins.
 to the sap of Ap- ril sing - ing in your veins.
 to the sap of Ap- ril sing - ing in your veins.

87

2 Love Cycle.
J = 66
CALMLY

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Vg.
Vc.
Cb.

marimba
gong.
ppp
pp
CALMLY
mp
p
At
down
slow-ly the
sun with-draws his
long mis-ty
At
down
slow-ly the sun with-
sim.
sim.
sim.
sim.
droo
ppp

93

I Fl. II

I Ob. II

I Bb cl. II

I Bn. II

F Hn. II

C Tpt. II

Tbn. I II III

Temp.

Perc. I II III IV

Pno.

S. drms of em-broce hap-py lo-vers whose ex-er-tions

A. hap-py lo-vers

T. draws his em-broce hap-py lo-vers

B. hap-py lo-vers

93

I Vn. II

Va.

Vc.

Co.

mp

ppp

mp

ppp

mp

ppp

mp

ppp

mp

ppp

98

I Fl. I

II Fl. II

I Ob. I

II Ob. II

I Bb cl. I

II Bb cl. II

I Bn. I

II Bn. II

I F Hn. I

II F Hn. II

I C Tpt. I

II C Tpt. II

I Tbn. I

II Tbn. II

III Tbn. III

98

Temp.

I Perc. I morimba

II Perc. II

III Perc. III

IV Perc. IV

Pno.

S. leave no af-ter-taste nor slush of love's com-bus-tion

A. Earth per-fumed in

T. tions leave no af-ter-taste nor slush of love's com-bus-tion

B. Earth per-fumed in

Earth per-fumed in

98

I Vn. I

II Vn. II

Va.

Vc.

Cv.

finger tap on instrument

finger tap on instrument

I Fl. I
 II Fl. II
 I Ob. I
 II Ob. II
 I Cl. I
 II Cl. II
 I Bn. I
 II Bn. II
 I F. Hn. I
 II F. Hn. II
 I C. Tpt. I
 II C. Tpt. II
 I Tbn. I
 II Tbn. II
 III Tbn. III
 Timp.
 Perc. I
 II Perc. II
 III Perc. III
 IV Perc. IV
 Pno.
 S.
 A.
 T.
 B.
 I Vn. I
 II Vn. II
 Va.
 Vc.
 Cb.

morimba
 w.B.
 codd.

dew - drop fra - grance
 wakes to whis - pers of
 soft - eyed light
 dew - drop fra - grance
 wakes to whis - pers of
 soft - eyed light
 dew - drop fra - grance
 wakes to whis - pers of
 soft - eyed light
 dew - drop fra - grance
 wakes to whis - pers of
 soft - eyed light

101

I
Fl. II

I
Ob. II

I
Bb Cl. II

I
Bn. II

F Hn. I
II

C Tpt. I
II

I
Tbn. II
III

102

Temp.

I
Perc. II
III
IV

Pno.

Ped.

S.

A.

T.
B.

La-ter he will wear out his tem-per Plough-ing the vast a - cres of hea-ven

La-ter he will wear out his tem-per Plough-ing the vast a - cres of hea-ven

102 MORE FORCEFUL

I
Vn. II

Va.

Vc.

Cb.

mp arco cresc.

mp cresc.

mp cresc.

mp cresc.

I
 Fl. I
 I
 Ob. II
 I
 Bb cl. II
 I
 Bn. II
 F Hn. I
 C Tpt. I
 I
 Tbn. I
 III
 Timp.
 I
 Perc. II
 III
 IV
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn.
 II
 Va.
 Vc.
 Cb.

and take it out of her in bur - - ning darts of
 and take it out of her in bur - - ning darts of
 and take it out of her in bur - - ning darts of
 and take it out of her in bur - - ning darts of

Div.
 Div.
 Div.

110

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *sim.* (sforzando) and *cresc.* (crescendo) are present. The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is in ink on aged paper.

Instrumental Parts:

- Flutes (Fl.):** I, II
- Oboes (Ob.):** I, II
- Bassoons (Bb. Cl.):** I, II
- Bassoons (Bn.):** I, II
- French Horns (F. Hn.):** I, II
- Trumpets (C. Tpt.):** I, II
- Trombones (Tbn.):** I, II, III
- Timpani (Timp.):**
- Percussion (Perc.):** I, II, III, IV
- Piano (Pno.):**
- String Sections:** S. (Violins), A. (Violas), T. (Tenors), B. (Basses)
- Violins (Vn.):** I, II
- Violas (Va.):**
- Celli (Vc.):**
- Double Basses (Cb.):**

Key Features:

- Dynamic Markings:** *sim.* (sforzando), *cresc.* (crescendo), *ff* (fortissimo), *sf* (sforzando), *pp* (pianissimo).
- Tempo/Character:** *sim.* (sforzando) is used frequently throughout the score.
- Notation:** The score uses standard musical notation with notes, rests, and various musical symbols.

I
 Fl. I
 II
 Oboe I
 II
 Bassoon I
 II
 French Horn I
 II
 Trumpet I
 II
 Trombone I
 II
 III
 Timpani
 Percussion
 Piano
 Soprano
 Alto
 Tenor
 Bass
 Violin I
 II
 Viola
 Violoncello
 Double Bass

CALMLY
 I stopped
 CALMLY
 Long
 ac-cus-tomed
 ac-cus-tomed
 CALMLY

I
 Fl. II
 I
 Ob. II
 I
 Bb cl. II
 I
 Bn. II
 F Hn. I
 C Tpt. II
 I
 Tbn. II
 III
 Timp.
 I
 Perc. II
 III
 IV
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn. II
 Va.
 Vc.
 Cb.

to such ca - price she waits pa-tiently for evi - ning when thoughts of an - oth - er
 to such ca - price, she waits for evi - ning an - oth - er

123

I
Fl. I

I
Ob. II

I
Bb cl. II

I
Bn. II

F Hn. I
II

C Tpt. I
II

I
Tbn. II
III

Timp.

Perc. I
II
III
IV

morimbo
wb.
Cast.

Pno.

S.
night will re-store his mel-low-ness and her po-wer o-ver

A.

T.
night will re-store his mel-low-ness and her po-wer o-ver

B.

123

I
Vn. II

Va.

Vc.

Cb.

123

Slight Accel. - - - - - 130 3. Diptych $\text{♩} = 92$
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Bb Cl. I
 Bb Cl. II
 Bn. I
 Bn. II
 F Hn. I
 F Hn. II
 C Tpt. I
 C Tpt. II
 Tbn. I
 Tbn. II
 Tbn. III
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Pno.
 S.
 A.
 T.
 B.
 Slight Accel. - - - - - 130 DEEPLY QUIET
 Div. 3. Diptych $\text{♩} = 92$
 Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

[illegible]

137

I Fl.

II

I Ob.

II

I Bb Cl.

Bass Cl.

I Bn.

II

I F Hn.

II

I C Tpt.

II

I Tbn.

II

III

Timp.

I Perc.

II

III

IV

Pno.

S. *ff* of day fear-ful of the ap-proach of the daugh-ters of

A. *ff* of day fear-ful of the ap-proach of the daugh-ters of

T. *ff* of day fear-ful of the ap-proach of the daugh-ters of

B. *ff* of day fear-ful of the ap-proach of the daugh-ters of

137

I Vn.

II

Va.

Vc.

Cb.

mf *p*

142

I Fl. II

I Ob. II

I Bb Cl. II Bass Cl.

I Bn. II PP Sub. mp

F Hn. II PP Sub.

C Tpt. I II (open) I mf muted II mf

Tbn. I II (open) II mf

Timp.

I Perc. II III IV

Pno.

S. PP Sub. 142 the so-

A. PP Sub. fire the sha-dow squats at the feet of the faith - ful

T. PP Sub. fire the sha-dow squats at the feet of the faith - ful

B. PP Sub. fire the sha-dow squats at the feet of the faith - ful the so - van - nah is bright and

142

I Vn. II PP Sub. pp

Va. PP Sub. pp

Vc. PP Sub. div. pizz. mp

Cb. PP mp

[illegible]

146

I Fl. I

II Fl. II

I Ob.

II Ob.

I Bb cl.

II Bb cl.

I Bn.

II Bn.

146

I F Hn.

II F Hn.

I C Tpt.

II C Tpt.

I Tbn.

II Tbn.

III Tbn.

Timp.

I Perc.

II Perc.

III Perc.

IV Perc.

Pno.

146

S.

A.

T.

B.

in the an - guished Si - len - ces

made by Ru - mours of ti - ny

in the an - guished Si - len - ces

made by Ru - mours of ti - ny

in the an - guished Si - len - ces

made by Ru - mours of ti - ny

in the an - guished Si - len - ces

made by Ru - mours of ti - ny

146

I Vn.

II Vn.

Va.

Vc.

Co.

Div.

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 I Bb Cl.
 (Bass Cl.)
 I Bn.
 II Bn.
 F Hrn. I
 II Hrn. II
 C Tpt. I
 II Tpt. II
 Tbn. I
 II Tbn. II
 III Tbn. III
 Timp.
 Perc. I
 II Perc. II
 III Perc. III
 IV Perc. IV
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II Vn.
 Va.
 Vc.
 Cb.

150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
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 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200

sounds, nei-ther hol-low nor shrill
 sounds, nei-ther hol-low nor shrill
 sounds, nei-ther hol-low nor shrill
 sounds, nei-ther hol-low nor shrill
 n-ces a pon-drows
 ri-ses a pon-drows
 ri-ses a pon-drows
 ri-ses a pon-drows
 ri-ses a pon-drows
 Pizz.
 Pizz.
 mp
 mp
 mp
 mp
 mp

I Fl. I
 II Fl. I
 I Ob.
 II Ob.
 I Bb Cl.
 (Bass Cl.)
 I Bn.
 II Bn.
 I F Hn.
 II F Hn.
 I C Tpt.
 II C Tpt.
 I Tbn.
 II Tbn.
 III Tbn.
 Temp.
 I Perc.
 II Perc.
 III Perc.
 IV Perc.
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II Vn.
 Va.
 Vc.
 Cb.

My - ster-y, a my-ster-y muf - fled and form - less that-sur-rounds and terri - fies
 my - ster-y a my-ster-y
 My - ster-y a my-ster-y muf - fled and form - less
 My - ster-y a my-ster-y muf - fled and form - less that sur-rounds and ter-r-i-fies

Sim.
 Sim.

158 QUIETLY

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl.
(E♭ Cl.)
Bn. I
Bn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Rerc. I
Rerc. II
Rerc. III
Rerc. IV
Pno.
S.
A.
T.
B.
I.
Vn. I
Vn. II
Va.
Vc.
Cb.

us. The dark lain-cloth pierced with nails of fire spread out on the Earth co-vers the

co-vers the

spread out on the Earth co-vers the

us. The dark lain-cloth pierced with nails of fire spread out on the Earth co-vers the

158 QUIETLY arco

$$\approx 3$$

I
 Fl. I
 II
 I
 Ob.
 II
 I
 Bb Cl.
 (Bass Cl.)
 I
 Bn.
 II
 I
 F Hn.
 II
 I
 C Tpt.
 II
 I
 Tbn.
 II
 III
 Timp.
 I
 Perc.
 II
 III
 IV
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn.
 II
 Vo.
 Vc.
 Co.

daugh-ters of sha-dow, the dog howls, the horse neighs, the
 daugh-ters of sha-dow, the dog howls, the horse neighs, the
 daugh-ters of sha-dow, the dog howls, the horse neighs, the
 daugh-ters of sha-dow, the dog howls, the horse neighs, the

[illegible]

[illegible]

Score for a symphony orchestra and vocal soloists. The score is written for five measures. The instruments and parts are:

- I Fl.
- II Fl.
- I Ob.
- II Ob.
- I Bb Cl.
- (Bass Cl.)
- I Bn.
- II Bn.
- I F Hn.
- II F Hn.
- I C Tpt.
- II C Tpt.
- I Tbn.
- II Tbn.
- III Tbn.
- Timp.
- I Perc.
- II Perc.
- III Perc.
- IV Perc.
- Pno.
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- I Vn.
- II Vn.
- Va.
- Vc.
- Cb.

The vocal parts (S, A, T, B) have the following lyrics:

hol-low or sharp the tan-gled paths of the My-ster-y slow-ly re-veal them-selves for those who set

The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests.

rit. - - - - -

185

I Fl. I

II Fl. II

I Ob. I

II Ob. II

I Bb Cl. I

(Bass Cl.) II

I Bn. I

II Bn. II

rit. - - - - -

I F Hn. I

II F Hn. II

I C Tpt. I

II C Tpt. II

I Tbn. I

II Tbn. II

III Tbn. III

Temp.

I Perc. I

II Perc. II

III Perc. III

IV Perc. IV

Pno.

S. out and for those who re- turn.

A. out and for those who re- turn.

T.

B. out

rit. - - - - -

Div. - - - - -

186

I Vn. I

II Vn. II

Va.

Vc.

Co.

Div. - - - - -

Div. - - - - -

arco

4. Leaf in the Wind - BRIGHT + RHYTHMIC

[illegible]

4. Leaf in the Wind.
♩ = 76. BRIGHT + RHYTHMIC

Handwritten musical score for "4. Leaf in the Wind." The score is written on a system of five staves. The first staff is for the Violin (Vn.) and the second for the Viola (Vn.). The third staff is for the Violoncello (Vc.) and the fourth for the Double Bass (Cb.). The fifth staff is for the Piano (P.). The score is in 4/4 time and is marked "BRIGHT" and "RHYTHMIC". The key signature has one flat (B-flat). The tempo is marked "76". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "f", "mf", and "fz". The title "4. Leaf in the Wind." is written at the top left, and the tempo "76" is written below it. The word "BRIGHT" is written above the first staff, and "RHYTHMIC" is written below it. The score is written in a clear, legible hand.

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments and vocal parts. The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bn.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), and Strings (S., A., T., B.). The score includes musical notation, dynamics (e.g., *mp*, *p*, *f*), and a rehearsal mark [193]. The page is numbered 193 in the top left corner.

200

I
 Fl. I
 I
 Ob.
 II
 I
 Bb Cl.
 (Bass Cl.)
 I
 Bn.
 II
 F Hn. I
 II
 C Tpt. I
 II
 Tbn. I
 II
 III
 Timp.
 I
 Perc.
 II
 III
 Pno.
 S.
 A.
 T.
 B.

55 **DEFIANTLY**
 I am a man the co - lor of
 I am a man the co - lor of

200

I
 Vn.
 II
 Vc.
 Vc.
 Cb.

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 T. Bb Cl.
 (Bass Cl.)
 I Bn.
 II Bn.
 F Hn. I
 II Hn. II
 C Tpt. I
 II Tpt. II
 Tbn. I
 II Tbn. II
 III Tbn. III
 Timp.
 Perc. I
 II Perc. II
 III Perc. III
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II Vn.
 Va.
 Vc.
 Cb.

Leaf in the wind, I go at the drift of my dreams.
 Leaf in the wind, I go at the drift of my dreams.
 night
 night.

I am the tree
 I am the tree

207
 arco
 div.

marimba baaaa Sim...
 mp

I Fl. I
 I Ob. II
 I Bb Cl.
 (Bass Cl.)
 I Bn. II
 F Hn. I
 C Tpt. I
 Tbn. I
 Tbn. II
 Tbn. III
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Pno.
 S.
 A.
 T.
 B.

Leaf in the wind
 Leaf in the wind
 bud-ding in spring, the dew that hums in the ba-o-bab's hol-low
 bud-ding in spring, the dew that hums in the ba-o-bab's hol-low

I Vn. II
 Va.
 Vc.
 Cb.

214

I
Fl. I
II

I
Ob.
II

I
Bb Cl.
(Bass Cl.)

I
Bn.
II

F Hn. I
II

C Tpt. I
II

Tbn. I
II
III

Timp.

I
Perc.
II
III

Pno.

S.
I go at the drift of

A.
I go at the drift of

T.
I am the man they complain of be-cause op-posed to for-mal-i-ty the man they laugh at be-

B.
I am the man they complain of be-cause op-posed to for-mal-i-ty the man they laugh at be-

214

I
Vn.
II

Va.

Vc.

Cb.

221

I
Fl. I
II

I
Ob.
II

I
Bb Cl.
II (Bass Cl.)

I
Bn.
II

F Hrn. I
II

C Tpt. I
II

II
Tbn.
III

Thomp.

I
Perc.
II
III

Pno.

S.
A.
T.
B.

my dreams.
my dreams.
cause op-posed to bar-ri-ers.
cause op-posed to bar-ri-ers.

(spoken) oh, him!
(spoken) oh, him!
(spoken) oh, him!
(spoken) oh, him!

I am the man they talk a-bout
I am the man they talk a-bout

oh, him!
oh, him!
oh, him!
oh, him!

A musical score for the song "The Rose Tree". The score is written for six parts: I (Soprano), Vn. (Violin), II (Viola), Vg. (Vocals/Guitar), Vc. (Violoncello), and Cb. (Double Bass). The key signature has one flat (B-flat) and the time signature is 7/8. The music features a melody in the upper voices with various ornaments and trills, and a rhythmic accompaniment in the lower voices. A rehearsal mark [221] is placed above the first staff.

218

Fl. I

Fl. II

Ob. I

Ob. II

Tr.

B♭ Cl.

(Bass Cl.)

Bn. I

Bn. II

F Hn. I

F Hn. II

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

Tbn. III

Timp.

Perc. I

Perc. II

Perc. III

Pno.

S.

A.

T.

B.

Leaf in the wind

Leaf in the wind

him you can-not hold the breeze that touches you and is gone

him you can-not hold the breeze that touches you and is gone

I go

I go

228

Div.

Div.

Vn. I

Vn. II

Va.

Vc.

Cb.

I
 Fl. I
 II
 Oboe I
 II
 Bb Cl. I
 II
 (Bass Cl.)
 Bn. I
 II
 F Hn. I
 II
 C Tpt. I
 II
 Tbn. I
 II
 III
 Timp.
 Perc. I
 II
 III
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn. I
 II
 Va.
 Vc.
 Cb.

at the drift of my dreams.
 at the drift of my dreams.
 Scan-ning the
 Scan-ning the
 cap-tain at the stern
 cap-tain at the stern

235
 235

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 I Bb Cl.
 (Bass Cl.)
 I Bn.
 II Bn.
 F Hn. I
 II C Tpt. I
 II C Tpt. II
 I Tbn.
 II Tbn.
 III Tbn.
 Timp.
 I Perc.
 II Perc.
 III Perc.
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II Vn.
 Va.
 Vc.
 Cb.

scud-ding clouds ship with-out sail Leaf in the wind, I go at the drift of my
 scud-ding clouds ship without sail Leaf in the wind, I go at the drift of my
 for the earth's po-wer-ful eye that glides on the sea. Leaf in the wind, I go at the
 for the earth's po-wer-ful eye that glides on the sea. Leaf in the wind, I go at the

242

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl.
(Bass Cl.)
Bn. I
Bn. II
F Horn I
F Horn II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III

Temp.

Perc. I
Perc. II
Perc. III
Pno.

S.
A.
T.
B.

dreams.
dreams.
drift of my dreams.
drift of my dreams

I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,
I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,
I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,
I am the man whose dreams are manifold as the stars, more numerous than swarms of bees,

242

Vn. I
Vn. II
Va.
Vc.
Cb.

I
 Fl. I
 II
 I
 Ob. I
 II
 I
 Bb Cl.
 (Bass Cl.)
 I
 Bn. I
 II
 F Hn. I
 II
 C Tpt. I
 II
 I
 Tbn. I
 II
 III
 Timp.
 I
 Perc. I
 II
 III
 Pno.
 S.
 A.
 T.
 B.
 I
 Vn. I
 II
 Va.
 Vc.
 Cb.

more smi-ling than chil-dren's smiles, more so-no-rows than e-choes in the woods.
 more smi-ling than chil-dren's smiles, more so-no-rows than e-choes in the woods.
 more smi-ling than chil-dren's smiles, more so-no-rows than e-choes in the woods.
 more smi-ling than chil-dren's smiles, more so-no-rows than e-choes in the woods.

253 5. Schoolboys
♩ = 116 DAILY WITH MOTION

Handwritten musical score for a symphony orchestra, page 57. The score includes staves for Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass. The music is in 3/4 time, with a key signature of one flat (B-flat). The score is divided into measures, with some measures containing rests and others containing notes. The bottom section of the score includes a repeat sign and a key signature change to one sharp (F#).

Instrument List:

- Fl. I, II
- Ob. I, II
- Cl. I, II
- Bb Cl. (Bass Cl.)
- Bsn. I, II
- F Hrn. I, II
- C Tpt. I, II
- Tbn. I, II, III
- Temp.
- Perc. I, II, III, IV
- Pno.
- S.
- A.
- T.
- B.
- Vn. I, II
- Va.
- Vc.
- Cb.

Measure Numbers:

- Measures 1-4: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 5-8: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 9-12: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 13-16: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 17-20: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 21-24: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 25-28: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 29-32: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 33-36: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 37-40: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 41-44: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 45-48: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 49-52: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 53-56: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 57-60: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 61-64: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 65-68: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 69-72: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 73-76: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 77-80: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 81-84: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 85-88: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 89-92: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 93-96: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.
- Measures 97-100: Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Strings, and Cello/Double Bass.

269

I Fl. I

I Ob. II

I Bb cl. (Ebas cl.)

I Bn. II

I F Hn. II

I C Tpt. II

I Tbn. II III

I Timp.

I Perc. II III IV

I Pno.

269

S.

A.

T.

B.

269

I Vn. II

I Vo.

I Vc.

I Co.

This image shows a handwritten musical score for a symphony orchestra. The score is written on multiple staves, each representing a different instrument or section. The instruments listed include Flute (Fl.), Oboe (Ob.), Bassoon (Bn.), Clarinet in B-flat (Bb Cl.), Bass Clarinet (Bass Cl.), Horn in F (F Hn.), Trumpet in C (C Tpt.), Trombone in F (F Tbn.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Strings (S., A., T., B.), and Woodwinds (Vn., Va., Vc., Cb.). The score is written in a clear, legible hand, with notes, rests, and other musical symbols clearly visible. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is organized into measures, with vertical bar lines separating the different sections of music. The overall layout is clean and professional, typical of a composer's manuscript.

278

I Fl. I

II Fl. II

I Ob.

II Ob.

Tr.

Bb Cl.

(Bass Cl.)

I Bn.

II Bn.

F Hn. I

II F Hn. II

C Tpt. I

II C Tpt. II

I Tbn.

II Tbn.

III Tbn.

Temp.

I Perc.

II Perc.

III Perc.

IV Perc.

Pno.

278

S. I went to school bare-footed, my head crammed

A. I went to school bare-footed, my head crammed

T.

B.

278

I Vn.

II Vn.

Va.

Vc.

Cb.

288

I
Fl.

II

I
Ob.

II

I
Bb Cl.

(Bass Cl.)

I
Bn.

II

F Hn. I
II

C Tpt. I
II

I
Tbn.

II
III

Temp.

I
Perc.

II
III
IV

Pno.

S.

A.

T.

B.

I
Vn.

II

Va.

Vc.

Cb.

288

288

stor-ies and leg-ends all a buzz

stor-ies and leg-ends all a buzz

stor-ies and leg-ends all a buzz

288

I Fl. I

I Ob. II

Bb Cl.

(Bass Cl.)

I Bn. II

F Hr. II

C Tpt. II

I Tbn. II III

Timp.

I Perc. II III IV

Pno.

288

S. up to my ears in the sound-ing air my books and my

A. up to my ears in the sound-ing air my books and my

T.

B.

288

I Vn. II

Va.

Vc.

Cb.

296

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl.
(Bass Cl.)
Bn. I
Bn. II
F Hrn. I
F Hrn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Va.
Vc.
Co.

ju - ju fought to - ge - ther
ju - ju fought to - ge - ther
in my sat - chel
in my sat - chel

stopped
muted
muted
Pizz.
pp

296

296

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into two systems, each containing multiple staves for different instruments and voices. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes first and second endings for several sections.

First System (Measures 1-4):

- Fl. I & II:** Flute I and II parts.
- Ob. I & II:** Oboe I and II parts.
- Bb Cl. (Bass Cl.):** Bass Clarinet part.
- Bn. I & II:** Bassoon I and II parts.
- F Hn. I & II:** French Horn I and II parts.
- C Tpt. I & II:** Cornet I and II parts.
- Tbn. I, II, III:** Trombone I, II, and III parts.
- Temp.:** Timpani part.
- Perc. I, II, III, IV:** Percussion I, II, III, and IV parts.
- Pno.:** Piano part.
- S. (Soprano):** Soprano vocal soloist part.
- A. (Alto):** Alto vocal soloist part.
- T. (Tenor):** Tenor vocal soloist part.
- B. (Bass):** Bass vocal soloist part.
- Vn. I & II:** Violin I and II parts.
- Va.:** Viola part.
- Vc.:** Violoncello part.
- Cb.:** Contrabass part.

Second System (Measures 5-8):

- S. (Soprano):** Soprano vocal soloist part.
- A. (Alto):** Alto vocal soloist part.
- T. (Tenor):** Tenor vocal soloist part.
- B. (Bass):** Bass vocal soloist part.
- Vn. I & II:** Violin I and II parts.
- Va.:** Viola part.
- Vc.:** Violoncello part.
- Cb.:** Contrabass part.

The score includes first and second endings for measures 1-4 and 5-8. The page number 306 is visible in the top right corner of the first system and the bottom right corner of the second system.

306

I Fl. I

I Ob. II

I Bb Cl. (Bass Cl.)

I Bn. II

F Hn. I II

C Tpt. I II

I Tbn. II III

Timp. $\begin{matrix} F \rightarrow D \\ F \rightarrow A \\ Bb \rightarrow Ab \end{matrix}$

I Perc. II III IV

Pno.

306

S.

A.

T. rode to school on the tide of my dreams in the age - old wake my

B. rode to school on the tide of my dreams in the age - old wake my

306

I Vn. PP Pizz.

II Vn. PP Pizz.

Va. PP Pizz.

Vc. PP Pizz.

Co. PP Pizz.

315

I Fl. I

I Ob. II

I Bb Cl. (Bass Cl.)

I Bn. II

F Hrn. I II

C Tpt. I II

Tbn. I II III

Timp.

Perc. I II III IV

Pno.

S.

A.

T.

B.

to - tems draw

I set - tled the wrong way round in my seat

315

I Vn. II

Va.

Vc.

Cb.

322

I
Fl. II

I
Ob. II

τ
Bb Cl.
(Bass Cl.)

I
Bn.
II

F Hn. I
II

C Tpt. I
II

I
Tbn. II
III

Timp.

I
Perc. II
III
IV

Pno.

322

S.

A.

T.

B.

I sniggered at what the mas-ter said.
I sniggered at what the mas-ter said.

322

I
Vn. II

Vo.

Vc.

Cb.

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl.
(Bass Cl.)
Bn. I
Bn. II
F Hrn. I
F Hrn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Va.
Vc.
Cb.

musical notation including notes, rests, and dynamic markings (e.g., *mp*, *p*, *f*, *arco*, *pp*, *pp arco*)

I
Fl. I

I
Ob. II

I
Bb Cl.

(Bass Cl.)

I
Bn. II

F Hrn. I
II

C Tpt. I
II

I
Tbn. II

III

Timp.

I
Perc. II
III
IV

Pno.

[331]

S.
A.
T.
B.

You wear your ea-ger-ness to school re-cep-tive

[331]

I
Vn. II

Va.

Vc.

Cb.

340

I
Fl. I

I
Ob. II

Clar. in Bb
Bb Cl.

I
Bn. II

F. Hn. I
II

C. Tpt. I
II

I
Tbn. III

Temp.

I
Perc. II
III
IV

Pno.

S.
mind ready to bear hu-mi-li-a-tions with a

A.
mind ready to bear hu-mi-li-a-tions with a

T.
mind ready to bear hu-mi-li-a-tions with a

B.
mind ready to bear hu-mi-li-a-tions with a

I
Vn. II

Va.

Vc.

Cb.

Slightly slower, not heavy

I Fl. I

II Fl. II

I Ob.

II Ob.

T

Bb Cl.

(Bass Cl.)

I Bn.

II Bn.

F Hn. I

II F Hn. II

C Tpt. I

II C Tpt. II

I Tbn.

II Tbn.

III Tbn.

Timp.

I Perc.

II Perc.

III Perc.

IV Perc.

Pno.

343 *Slightly slower, not heavy.*

S. cheer-ful heart.

A. cheer-ful heart.

T. cheer-ful heart.

B. cheer-ful heart.

You go to school in Ho-mer's com-pa-

Slightly slower, not heavy.

I Vn.

II Vn.

Va.

Vc.

Cv.

f

351 Slower
21

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl.
(Bass Cl.)
Bn. I
Bn. II
F. Hn. I
F. Hn. II
C. Tpt. I
C. Tpt. II
Tbn. I
Tbn. II
Tbn. III
Temp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
I.
Vn. I
Vn. II
Va.
Vc.
Cb.

go to school in Ho-mers com-pa-ny with E-lwards poems and per-rowl's tales
go to school in Ho-mers com-pa-ny with E-lwards poems and per-rowl's tales
ny with E-lwards poems and per-rowl's tales
ny with E-lwards poems and per-rowl's tales
But re-

351 Slower
21

Very slow

I Fl. I
 I Ob. II
 I Bb Cl. (Bass Cl.)
 I Bn. II

F Hn. I II
 C Tpt. I II
 Tbn. I II

Temp.

I Perc. II
 III
 IV

Pno.

S.
 A.
 T.
 B.

But re - mem - ber Kot - je as you pass his shrine re -
 But re - mem - ber Kot - je as you pass his shrine re -
 mem - ber kot - je as you pass his shrine but re - mem - ber kot - je re -
 mem - ber Kot - je as you pass his shrine but re - mem - ber Kot - je re -

I Vn. II
 Va.
 Vc.
 Cb.

Very slow arco

[illegible]

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion, Piano, and vocal soloists (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics in English. The piano part has a 'pp' marking. The score is written in G major and 4/4 time.

Instrumental Parts:

- Fl. I, II:** Flute parts, starting with a whole note G4.
- Ob. I, II:** Oboe parts, starting with a whole note G4.
- Sb. cl. I, II:** Clarinet parts, starting with a whole note G4.
- Bn. I, II:** Bassoon parts, starting with a whole note G4.
- F. Hn. I, II:** French Horn parts, starting with a whole note G4.
- C. Tpt. I, II:** Trumpet parts, starting with a whole note G4.
- Tbn. I, II, III:** Trombone parts, starting with a whole note G4.
- Timp.:** Timpani part, starting with a whole note G4.
- Perc. I, II, III, IV:** Percussion parts, starting with a whole note G4.
- Pno.:** Piano part, starting with a whole note G4, marked *pp*.

Vocal Soloists:

- S. (Soprano):** Where does a run-ner go whose oi-ly grip drops the ba-ton
- A. (Alto):** Where does a run-ner go whose oi-ly grip drops the ba-ton
- T. (Tenor):** Where does a run-ner go whose oi-ly grip drops the ba-ton
- B. (Bass):** Where does a run-ner go whose oi-ly grip drops the ba-ton

String Parts:

- Vn. I, II:** Violin parts, starting with a whole note G4.
- Va.:** Viola part, starting with a whole note G4.
- Vc.:** Violoncello part, starting with a whole note G4.
- Cb.:** Contrabass part, starting with a whole note G4.

384

I Fl. I

I Ob. II

I Bb Cl. II

I Bn. II

F Hn. I

C Tpt. I

II Tbn. III

Temp.

I Perc. II

III

IV

Pno.

384

S. *mf* han-ded by the faith-ful one in a hard, merci-less race?

A. *mf* han-ded by the faith-ful one, in a hard, merci-less race?

T. *f* han-ded by the faith-ful one in a hard, merci-less race?

B. *f* han-ded by the faith-ful one in a hard, merci-less race?

384

I Vn. II

Va.

Vc.

Cb.

pizz.

arco

mp

I Fl. I
 II Fl. II
 I Ob. I
 II Ob. II
 I Bb Cl. I
 II Bb Cl. II
 I Bn. I
 II Bn. II
 F Hn. I
 II F Hn. II
 C Tpt. I
 II C Tpt. II
 I Tbn. I
 II Tbn. II
 III Tbn. III
 Timp.
 I Perc. I
 II Perc. II
 III Perc. III
 IV Perc. IV
 Pno.
 S.
 A.
 T.
 B.
 I Vn. I
 II Vn. II
 Va.
 Vc.
 Cb.

or the priest-ly el-der who bar-ters for the cu-ri-o col-lec-tor's head of to-bac-co the
 or the priest-ly el-der who bar-ters for the cu-ri-o col-lec-tor's head of to-bac-co the
 or the priest-ly el-der who bar-ters for the cu-ri-o col-lec-tor's head of to-bac-co the
 or the priest-ly el-der who bar-ters for the cu-ri-o col-lec-tor's head of to-bac-co the

I Vn. I
 II Vn. II
 Va.
 Vc.
 Cb.

398

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tbn. IV
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.

S.
A.
T.
B.

Vn. I
Vn. II
Va.
Vc.
Cb.

no - ly staff of his peo - ple?
no - ly staff of his peo - ple?
no - ly staff of his peo - ple?
no - ly staff of his peo - ple?

T. Defiance Against Force
Accel. - - - - -

T. Defiance Against Force
Accel. with increasing passion

Handwritten musical score for a symphony orchestra, page 79. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, French Horn I and II, Trumpet I and II, Trombone I, II, and III, Timpani, Percussion I, II, III, and IV, Piano, Strings (Violins I and II, Violas, Cellos, and Double Basses), and a Piccolo. The music is in 3/4 time and features various dynamics like *f*, *mf*, and *Picc.* (Piccato). The score is written on a system of staves with a large brace on the right side.

Instrument parts visible:

- Fl. I
- Fl. II
- Oboe I
- Oboe II
- Cl. I
- Cl. II
- Bsn. I
- Bsn. II
- F. Hn. I
- F. Hn. II
- C. Tpt. I
- C. Tpt. II
- Tbn. I
- Tbn. II
- Tbn. III
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV
- Pno.
- S.
- A.
- T.
- B.
- Vn. I
- Vn. II
- Va.
- Vc.
- Cb.

409 $\text{♩} = 208$ WILDLY

I Fl. I $\text{♩} = 208$ WILDLY

II Fl. II $\text{♩} = 208$ WILDLY

I Ob. I $\text{♩} = 208$ WILDLY

II Ob. II $\text{♩} = 208$ WILDLY

I Bb Cl. I $\text{♩} = 208$ WILDLY

II Bb Cl. II $\text{♩} = 208$ WILDLY

I Bn. I $\text{♩} = 208$ WILDLY

II Bn. II $\text{♩} = 208$ WILDLY

F Hrn. I $\text{♩} = 208$ WILDLY

II F Hrn. II $\text{♩} = 208$ WILDLY

C Tpt. I $\text{♩} = 208$ WILDLY

II C Tpt. II $\text{♩} = 208$ WILDLY

I Tbn. I $\text{♩} = 208$ WILDLY

II Tbn. II $\text{♩} = 208$ WILDLY

III Tbn. III $\text{♩} = 208$ WILDLY

Temp. $\text{♩} = 208$ WILDLY

I Perc. I $\text{♩} = 208$ WILDLY

II Perc. II $\text{♩} = 208$ WILDLY

III Perc. III $\text{♩} = 208$ WILDLY

IV Perc. IV $\text{♩} = 208$ WILDLY

Pno. $\text{♩} = 208$ WILDLY

409 $\text{♩} = 208$ WILDLY

S. You, bow-ing You, cry-ing

A. You, bow-ing You, cry-ing

T. You, bow-ing You, cry-ing

B. You, bow-ing You, cry-ing

409 $\text{♩} = 208$ WILDLY

I Vn. I $\text{♩} = 208$ WILDLY

II Vn. II $\text{♩} = 208$ WILDLY

Va. $\text{♩} = 208$ WILDLY

Vc. $\text{♩} = 208$ WILDLY

Cb. $\text{♩} = 208$ WILDLY

mf

420

Fl. I

Oboe I

Bassoon I

French Horn I

Trumpet I

Trombone I

Timpani

Percussion

Piano

Soprano

Alto

Tenor

Bass

You, dy-ing like that one day with-out know-ing why You,

420

Vn. I

Vn. II

Va.

Vc.

Cb.

[illegible]

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 I Cl.
 II Cl.
 I Bn.
 II Bn.
 F Hn. I
 II Hn.
 C Tpt. I
 II Tpt.
 I Tbn.
 II Tbn.
 III Tbn.
 Timp.
 I Perc.
 II Perc.
 III Perc.
 IV Perc.
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II Vn.
 Va.
 Vc.
 Cb.

loo-king no lon-ger with laugh-ter in your eyes You, my bro-ther
 loo-king no lon-ger with laugh-ter in your eyes You, my bro-ther
 loo-king no lon-ger with laugh-ter in your eyes You, my bro-ther
 loo-king no lon-ger with laugh-ter in your eyes You, my bro-ther

432 433 P. mf

I
Fl. I
II
I
Ob. I
II
I
Bb Cl. I
II
I
Bn. I
II
F Hn. I
II
C Tpt. I
II
Tbn. I
II
III
Timp.
Perc. I Xyl.
II Sn.
III Cymb.
IV Bd.
Pno.
S.
A.
T.
B.
I
Vn. I
II
Va.
Vc.
Cb.

your face full of fear and suf-fer-ing
 Stand up and shout
 your face full of fear and suf-fer-ing
 Stand up and shout
 your face full of fear and suf-fer-ing
 Stand up and shout
 your face full of fear and suf-fer-ing
 Stand up and shout

Andante $\text{♩} = \text{♩}$

445

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Va.
Vc.
Cb.

NO!

445

445

Andante $\text{♩} = \text{♩}$

8. Waves. IMPASSIONED

Fl. I, II, Ob. I, II, Bb Cl. I, II, Bn. I, II, F Hn. I, II, C Tpt. I, II, Tbn. I, II, III, Timp., Perc. I, II, III, IV, Pno., S., A., T., B., Vn. I, II, Va., Vc., Cb.

The wild breakers of free - dom

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 I Bb Cl.
 II Bb Cl.
 I Bn.
 II Bn.
 I F. Hn.
 II F. Hn.
 I C Tpt.
 II C Tpt.
 I Ton.
 II Ton.
 III Ton.
 Timp.
 I Perc.
 II Perc.
 III Perc.
 IV Perc.
 Pno.
 S.
 A.
 T.
 B.
 I Vn.
 II Vn.
 Va.
 Vc.
 Cb.

Lash, lash, lash the mad-dened beast
 Lash, lash, lash the mad-dened beast
 Lash, lash, lash the mad-dened beast
 Lash, lash, lash the mad-dened beast

454

I
Fl. I
II
Ob. I
II
Bb Cl. I
II
Bn. I
II
F Hn. I
II
C Tpt. I
II
Tbn. I
II
III
Timp.
I
Perc. II
III
IV
Pno.
S.
A.
T.
B.
454
I
Vn. I
II
Va.
Vc.
Cb.

From yes-ter-day's slave springs a sol - dier, the Su - ez do - cker, the
From yes-ter-day's slave springs a sol - dier, the Su - ez do - cker, the
From yes-ter-day's slave springs a sol - dier, the Su - ez do - cker, the
From yes-ter-day's slave springs a sol - dier, the Su - ez do - cker, the

Handwritten musical score for "The Sorcerer's Apprentice" by Paul Dukas. The score is written on multiple staves, including orchestral instruments and vocal soloists. The lyrics are in French and English. The score is marked with "459" and "55".

Orchestra:

- Fl. I, II
- Ob. I, II
- Bb Cl. I, II
- Bn. I, II
- F Hn. I, II
- C Tpt. I, II
- Tbn. I, II, III
- Temp.
- Perc. I, II, III, IV
- Pno.

Vocal Soloists:

- S.
- A.
- T.
- B.

Lyrics:

Ha - noi coo - lie All those poi-soned with fa-tal creeds

Ha - noi coo - lie All those poi-soned with fa-tal creeds

Ha - noi coo - lie All those poi-soned with fa-tal creeds

Ha - noi coo - lie All those poi-soned with fa-tal creeds

Other markings:

- 459
- 55
- Susp. cym. b.
- gong
- Div.
- arco

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. The instruments and parts include:

- Flutes (Fl. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- Oboes (Ob. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- Bassoons (Bb Cl. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- Bassoons (Bn. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- French Horns (F Hn. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- Trumpets (C Tpt. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- Trombones (Tbn. I, II, III):** Playing a melodic line with various dynamics (f, mf, f).
- Timpani (Timp.):** Playing a rhythmic pattern.
- Recess (Rec.):** Playing a melodic line with various dynamics (f, mf, f).
- Piano (Pno.):** Playing a melodic line with various dynamics (f, mf, f).
- Soprano (S.):** Singing the lyrics "Fling their huge song in - to the bred - kers".
- Alto (A.):** Singing the lyrics "Fling their huge song in - to the brea - kers".
- Tenor (T.):** Singing the lyrics "Fling their huge song in - to the bred - kers".
- Bass (B.):** Singing the lyrics "Fling their huge song in - to the bred - kers".
- Violins (Vn. I, II):** Playing a melodic line with various dynamics (f, mf, f).
- Violas (Va.):** Playing a melodic line with various dynamics (f, mf, f).
- Violoncellos (Vc.):** Playing a melodic line with various dynamics (f, mf, f).
- Double Basses (Cb.):** Playing a melodic line with various dynamics (f, mf, f).

The lyrics for the vocal soloists are:

Fling their huge song in - to the bred - kers

Fling their huge song in - to the brea - kers

Fling their huge song in - to the bred - kers

Fling their huge song in - to the bred - kers

Handwritten musical score for "The Wild Breakers of Freedom Lash" by John Williams. The score is for a full orchestra and vocal soloists. It includes parts for Flute I and II, Oboe I and II, Bassoon I and II, French Horn I and II, Trumpet I and II, Trombone I, II, and III, Timpani, Percussion I, II, III, and IV, Piano, Strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and Divisi (Violin I, Violin II, Viola, Violoncello, Contrabass). The vocal soloists are Soprano, Alto, Tenor, and Bass. The score is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "the wild breakers of free - dom lash-ing". The score is marked with "466" in several places.

[illegible]

474 9. I am the Tree
J = 66 WITH PROFOUND SADNESS

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II
F Hn. I
F Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.

474 9. I am the Tree
J = 66 WITH PROFOUND SADNESS

Vn. I
Vn. II
Va.
Vc.
Cb.

Handwritten musical score for "The Tree-Creeper" by J. S. Zieff. The score is for a full orchestra and a vocal quartet. The orchestration includes Flutes I & II, Oboes I & II, Clarinet in B-flat, Bassoons I & II, French Horns I & II, Trumpets I & II, Trombones I, II, & III, Timpani, Percussion I, II, III, & IV, Piano, and a string section (Violins I & II, Violas, Cellos, and Double Basses). The vocal quartet consists of Soprano, Alto, Tenor, and Bass. The lyrics are: "I am the tree creeper in the wind out-side in the night twist-ed and". The score is written in 2/4 time and features various musical notations including dynamics (pp, mf, pp), articulation (accents, slurs), and performance instructions like "stopped".

485

I
Fl. I

I
Ob. II

I
Bb Cl. II

I
Bn. II

F Hn. I
II

C Tpt. I
II

Tbn. I
II
III

Timp.

I
Perc. II
III
IV

Pno.

S.
stubborn.

A.
stubborn.

T.
I am the sheet of the twisted tin shack grating in the

B.
I am the sheet of the twisted tin shack grating in the

489

489

489

I
Vn. I
II

Va.

Vc.

Cb.

498

Fl. I

Ob. I

Ob. II

Bb Cl. I

Bb Cl. II

Bsn. I

Bsn. II

F Hrn. I

F Hrn. II

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

Tbn. III

Thmp.

Perc. I

Perc. II

Perc. III

Perc. IV

Pno.

S.

A.

T.

B.

wind in a shrill, sad pro-test.

wind in a shrill, sad pro-test.

I am the voice

I am the voice

I am the voice

I am the voice

498

Vn. I

Vn. II

Va.

Vc.

Cb.

ppp

ppp

ppp

ppp

Pizz

PP

508

I
Fl. I

I
Ob. II

I
Bb cl. II

I
Bn. II

508

F Hn. I
II

C Tpt. I
II

I
Tbn. II
III

Temp.

I
Perc. II
III
IV

Pno.

508

S. cry - ing in the night that cries end-less-ly

A. cry - ing in the night that cries end-less-ly

T. cry - ing in the night that cries end-less-ly

B. cry - ing in the night that cries end-less-ly

508

I
Vn. II

Va.

Vc.

Cb.

518 10. Nightfall
J. 72 CALMER

I Fl. I
 II Fl. II
 I Ob. I
 II Ob. II
 I Bb Cl. I
 II Bb Cl. II
 I Bn. I
 II Bn. II
 F Hrn. I
 II F Hrn. II
 C Tpt. I
 II C Tpt. II
 I Tbn. I
 II Tbn. II
 III Tbn. III
 Timp.
 I Perc. I
 II Perc. II
 III Perc. III
 IV Perc. IV
 Pno.
 S.
 A.
 T.
 B.
 I Vn. I
 II Vn. II
 Va.
 Vc.
 Cb.

My vil-la-ges dread the sha-dow but the sha-dow warns them be-
 My vil-la-ges dread the sha-dow but the sha-dow warns them be-
 My vil-la-ges dread the sha-dow but the sha-dow warns them be-
 My vil-la-ges dread the sha-dow but the sha-dow warns them be-

Sim.
 Sim.

593

Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II

F Hrn. I
F Hrn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Tbn. III
Temp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.

S.
A.
T.
B.

fore it co-vers them with night.
fore it co-vers them with night.
sha-dow warns them be - fore the night.
sha-dow warns them be - fore the night.

mo - ther fans up the dy-ing fire.
mo - ther fans up the dy-ing fire.
a
a

593

593

Vn. I
Vn. II
Vo.
Vc.
Cb.

uniso

544

I Fl. I

II Fl. II

I Ob. I

II Ob. II

I Bb Cl. I

II Bb Cl. II

I Bsn. I

II Bsn. II

I F Horn I

II F Horn II

I C Tpt. I

II C Tpt. II

I Tbn. I

II Tbn. II

III Tbn. III

Temp.

I Perc. I

II Perc. II

III Perc. III

Pno.

S.

A.

T.

B.

Vn. I

II Vn. II

Va.

Vc.

Cb.

father bless the evening as it hesitates the
 father bless the evening as it hesitates the
 boy leads home the goats the
 boy leads home the goats the

544

544

I
Fl. I
II

Ob.
II

I
Bb Cl.
II

I
Bn.
II

544

F Hr. I
II

C Tpt. I
II

Tbn.
I
II
III

Temp.

I
Perc. II
III
IV

Pno.

544

S.
A.
T.
B.

sha - dow nib - bles one edge of the vil - lage so gen - tly that fear shades a -
sha - dow nib - bles one edge of the vil - lage so gen - tly that fear shades a -
sha - dow nib - bles one edge of the vil - lage so gen - tly that fear shades a -
sha - dow nib - bles one edge of the vil - lage so gen - tly that fear shades a -

544

I
Vn. I
II

Va.

Vc. Div.
Cb.

Sim.

Sim.

Handwritten musical score for a symphony, measures 554-558. The score includes staves for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bn.), French Horns (F. Hn.), Trumpets (Tpt.), Trombones (Ton.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Strings (S., A., T., B.), Violins (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked "Very Slow" and "rit." (ritardando). The key signature has one sharp (F#). The score is handwritten on aged paper.

Handwritten musical score for "The Goodbye Song" by J. S. Zieff. The score is for a full orchestra and vocal soloists. It includes parts for Flutes (I, II), Oboes (I, II), Bb Clarinets (I, II), Bassoons (I, II), French Horns (I, II), C Trumpets (I, II), Trombones (I, II, III), Timpani, Percussion (I, II, III, IV), Piano, Violins (I, II), Violas, Cellos, and Double Basses. The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Andante". The score includes various musical notations such as notes, rests, dynamics (p, mf, f, pp, mp), and articulation marks. The lyrics "The Goodbye Song" are written below the vocal parts. The score is handwritten and appears to be a rehearsal or performance copy.

